



of this work. From the art side of it, the knowledge, discrimination and judgment which unites in appropriately furnishing the music which shall be recognized equally by proficient amateurs as the right music to be there is something amazing. Ernest R. Kroeber has charge of the stupendous undertaking.

The problem of constructing and operating a phonograph free from the rasping and buzzing noises incident to those we know, is said to have been solved in Germany by Dr. Fleischer, who showed the new Cervinka instrument before a scientific society in Halle recently. This has been constructed on the scheme of the natural ear, the tympanum being a silk membrane, and when it reproduces the sounds impressed upon it, these are passed through an artificial nose, so that the tones of the human voice take on the peculiarity of the real voice, and are said to be singularly natural. As a further scientific asset in this discovery

two incongruous things with the utmost seriousness and naïveté. "The chorus girl," says the Frenchman, "is grand, delightful, delicious! The steel works are extraordinary—the chorus girl is more so. She dances, sings, speaks, looks and acts in a manner greatly superior to her European sister."

Heinrich Corried has lost in his fight for the right to produce in this country the comic operas of the Viennese waltz king, Johann Strauss. In the United States circuit court Justice Lacombe rendered a decision adverse to the impresario. Mr. Corried is permanently enjoined from producing any of the following operas: "The Forty Thieves," "Carnival in Rome," "The Bat," "Princess Methusalem," "Blind Man's Buff," "The Merry War," "The Queen's Lace Handkerchief," "A Night in Venice," "The Gypsy Baron" and "The Goddess of Reason." Mr. Corried produced most of these

the family that makes life merry at this house during the long winter season. The Weberfeld girls have long been noted for their charms of face and form, but with such a past master of the art of picking chorus comeliness as a censor, the coming season gives greater promise than ever.

LOCAL CHORDS.

Alfred Best has been reappointed instructor of music at the university. This will be the third year Mr. Best has held the position. At the close of the present school year he will go to New York to study during the vacation. His last appearance in the city for the season will be at the tabernacle on Tuesday evening. On Sunday evening he will sing at the baccalaureate sermon in the Congregational church.

Theodore Best is training the pickaninny band for the Press club entertainment of "Uncle Tom's Cabin." R. Forrest Russell, a popular young baritone of Chicago, is expected to give a song recital in Salt Lake City about the 10th of June.

The English organist, Edwin H. Lemare, will give an organ recital at the First Congregational church on June 1. Mr. Lemare goes to Australia about that date, where he is to give a series of recitals on the great organ in Sydney. This makes it possible for him to stop en route and give a recital in Salt Lake.

GETS ROYALTY FROM KIPLING.

American Boy Suggested Stories to the English Author. (Chicago Chronicle.) Mr. Doubleday, who is one of the American publishers of the books of Rudyard Kipling, has a small son who is bound to Kipling in the business world. When in America Mr. Kipling was a frequent visitor at the Doubleday home, and the small boy's admiration quickly grew to devotion. He watched with the most

fervent interest every step of progress in a book of Mr. Kipling's as it went through the publishing house, and by a moment of real ecstasy when he held in his hand the first finished volume. One day he came to his father with an eager, questioning face. "Papa," he asked, "don't you believe Mr. Kipling is going to write any more children's stories, something like the 'Jungle Books' you know?" "Don't know, my son," answered Mr. Doubleday. "I've been thinking of something," said the boy, slowly, "and I've been writing a letter about it to Mr. Kipling. I think he could make great stories out of 'Where the Camel Got His Hump' and about 'What the Elephant Put in His Trunk, don't you?' Do you mind if I send him the letter?"

"Not at all," Mr. Kipling will be delighted to hear from you." "And, now, papa, I want to make a business proposition. If Mr. Kipling should write some of these stories I have asked him to and if you should publish them and they should sell like hot cakes, would you be willing to pay me 1 per cent royalty for thinking up new plots?"

"I shall be most happy to, my boy." "And draw up a regular contract, as you write to Mr. Kipling. I think he will be glad to accept of my royalties to mail a letter to Mr. Kipling."

Mr. Doubleday gravely laid a nickel in the boy's hand. The contract was drawn up that afternoon. One month later came a cordial letter from the famous author to say that the suggestions of the little boy were accepted, and that already he was at work on the first story.

Last Christmas Master Doubleday received his first check, the royalties of 1 per cent on the "Just So Stories." It amounted to \$200.

Acquired Patience.

We manifest some surprise that the returned lady missionary does not view the servant question with more concern. "Oh," she explains, "I never permit the scarcity of servants to worry me. I always think of it in the same way. I am captured by the cannibals and was saved from the menu because the cook went on strike the day before I was to be served."

MRS. GEORGE BURNS.



Under the direction of Mr. Krouse, her former instructor, Mrs. Burns, the pianiste, did some splendid work which is still remembered by Salt Lake as she appeared in several concerts and made a pronounced success. She is an accomplished player on the mandolin and has lately joined forces with the several other players of this musical instrument. Burns was a member of the Young Ladies' Mandolin and Guitar club under Ella Olsen-Sharkey, an organization that achieved much success about ten years ago.

It may be mentioned that Dr. Fleischer has fastened a small mirror on the membrane, which, as it vibrates is reflected against a strip of sensitized paper, and this after development, gives an accurate photograph of the voice. In the Cervinka phonograph there are no metal parts, or, rather, such as are necessary are covered with a soft hull, so that all extraneous noises are made impossible. It is predicted that this new instrument will in a short while become indispensable to musicians and philologists, as it opens up a wide field for investigation and research.

Ignace Paderewski, the pianist and composer, has, by his physician's advice, abandoned all his public and private engagements for three months.

Templer Saxe, the baritone, was again in the cast of "The Sultan of Sulu" at Wallacks' last night, after being out for three performances on account of illness. During this absence his role was played by W. N. Lawrence, stage manager of the company.

At Vienna a young American pianist made his debut. Miss Ethel Newcomb is the lady's name, and she is a pupil of Leschetizky, and does him great honor. The critic of the Kunst and Musik describes her as playing with solid bravura technique Schumann's concerto in A minor.

The friends of the late Augusta Holmes are organizing a concert to be conducted by Colonne, the proceeds of which are to be devoted to a monument to her memory in the cemetery of Versailles.

A singular jubilee was lately celebrated at Zurich. The Zurich society of that Swiss city repeated without any change the programme of a concert given there fifty years ago by Richard Wagner, after his residence in Switzerland.

The French minister of instruction has decided that henceforth women of French nationality, unmarried, between the ages of 15 and 30, shall be admitted to compete for the grand prix of Rome.

Lionel Barrymore and Angela McCaull are to be married. Twenty years ago the name of Colonel McCaull stood pre-eminent in the opera. Through the medium of the McCaull Opera company, DeWolf Hopper, Digby Bell, Marlon Manola, Francis Wilson, Hubert Wilke, Lily Post, Bertha Rice, Harry McDonough, Mathilde Cottrelly and a score of others who have subsequently achieved fame, received their first opportunities in light opera.

Angela McCaull chose the legitimate branch of the profession. She has been a member of Mrs. Leslie Carter's company, and in "The Heart of Maryland" gave a most excellent portrayal of an ingenue role.

Lionel Barrymore only recently evinced his inherited talent. At the opening performance of "The Mummy and the Humming Bird" he surprised the audience and the critics with the skill he displayed in his characterization of Quiseppe, the organ grinder.

Ethel Barrymore, of course, is too busy meeting the London aristocracy through the hospitality of the Duchess of Sutherland to be present at the ceremony, but the engagement is said to have received her entire approval.

In the midst of the contest as to which is the greater American institution, along comes M. Huret, commissioner of Le Figaro, of Paris, with the statement that our big cities, our press agents, our borough halls, and our big combinations of industries are nil, and that the only really good, satisfying things in this nation are the chorus girl and the big Pittsburgh plant of the steel trust. M. Huret combines the

IN GERMANY has been observed, with a somewhat remarkable interest, the sixtieth anniversary of the death of a writer of dance music, Josef Lanner. In his day he had the Strauss family for rivals, but he may be truly said to be the father of our modern dance music.

The son of a poor glove maker, with few opportunities for systematic instruction in music, but with an ardent desire to learn the art, he taught himself how to play upon the violin, and later learned from text books how to compose. He felt that there was a mission for him, and with the burning ambition to conduct an orchestra, he began by organizing a quartette, in which his future competitor for public favor, Strauss, played the violin. Lanner arranged the music for this embryo orchestra. A little later he added more instruments to his quartette and wrote waltzes and Laendler and performed these in public. From the steady playing of the quartette in coffee houses in which one of Strauss' duties was to pass the hat, the Lanner orchestra became the rage in Vienna, and so great was the demand for his services that Lanner formed another orchestra, at the head of which he placed Strauss, who conducted this orchestra for six years, after which he led an orchestra of his own, and so great was the rivalry between these two "waltz kings" that Vienna went mad over them, and two parties were formed among the dancing element of the imperial city. There was a merry war between the Lannerites and the Straussites over the two leaders. But the friendship between the two musicians remained steadfast throughout the turmoil.

The opening now is less than two weeks off, and McKay has not yet reported for duty.

It happened not many miles from Chicago, says the Musical Leader of New York. A German band was disbanding pennies' worth of sounds in front of a downtown resort. Attracted by the acoustical symposium, a stranger asked the name of the piece they were playing. "Vat," screamed the leader, in horror, "you know vat dot piece not is? Gott in Himmel, vat a dense ignorotami. You dont know vat piece is dot?" "No, I don't," replied the individual, thoroughly cowed and ashamed of his ignorance. "Vell, my frent, dot piece is 'Die Nibelung.' 'Well, what is 'Die Nibelung'?" "Ach, du liest, dont know vat is 'Die Nibelung'?" Boys, yound't you got frozen? He dont know even vat is 'Die Nibelung'." Vell, my frent, 'Die Nibelung' is a piece of Wagner's. "And who is Wagner?" persisted the stranger. "Mein Gott! Mein Gott! poyas! Hear dot. He is a mar, vat knowse even not vat is Wagner, der man vat made der palace cars. Mein Gott! Go away and get a job in der foolish asylum!"

A rumor that Sullivan, Harris & Woods were to direct a season of Italian grand opera has traveled so persistently up and down Broadway that this firm had begun to believe it themselves.

"Sh-sh!" ran the whisper. "Have you heard the news? Sam Harris and Paddy Sullivan have gone in for the musical thing. Dago music, sure."

Now the truth has come out. Ever since this theatrical firm moved into its new offices it has been besieged by small armies of Italians, clamoring for something—even the philologist, Sam Harris, could not tell what.

Yesterday they learned that the offices they now occupy were formerly rented to the Barber Asphalt company, which, in the natural order of things, employs hundreds of Italian laborers. The unwelcome visions were merely new recruits seeking employment.

Sullivan, Harris & Woods are gratified to learn the reason of their sudden popularity among the foreign element, and when Theodore Kroeber hears the news in London his sigh of relief is expected to thunder across the Atlantic like a tempestuous storm.

After the untangling of the legal knot which bound him to Blanche Walsh, Alfred Hickman seems to have wasted little time in again jumping into the matrimonial net, for upon what seems excellent authority, the comic operator is reported to have been married last Sunday to Leslie Mayo, a show girl of the "Nancy Brown" company.

That Hickman had been most devoted to Miss Mayo was an open secret in the "Nancy Brown" organization. When Miss Mayo's grip required transportation Hickman was ever ready to carry it; if rude clubmen besieged the stage door of the Bijou theatre, again was Hickman who cried, "Stand back, villains," as Miss Mayo made her exit.

Therefore, the various members of the company were not surprised to hear a report that immediately after last Saturday's night performance Hickman and Miss Mayo went to Jersey City, where they were married by a justice of the peace. Following the ceremony, the report goes, the pair departed immediately on the Overland Limited for San Francisco, where they are to take part in J. C. Duff's presentations of the Daly's theatre musical productions. The majority of the company had departed the night before.

Lillian Heibelbach is in demand. Herr Corried wants her for the Metropolitan next season. In fact, he has signed her. Signor Montegriffo wants her for the Terrace Garden for the remainder of this season. In fact, she is under contract to him. But she sings not, neither does she act at Terrace Garden. She says she is in ill health. The ill health developed after Corried took her on.

Signor Montegriffo, who thinks she needs the services of the singer, is tearing his hair and uttering strange oaths. He says, by Garibaldi, he'll sue if his singer doesn't come back to Fifty-eighth street.

Miss Heibelbach is described as a "prima donna who is destined, in the judgment of good critics, to make a fortune in grand opera. Beautiful, shapely, young and the possessor of a glorious voice, there is a future for her which, it is alleged by disinterested persons, Herr Direktor Corried is trying to hold for his own ends."

Speaking generally, there is not in the entire profession of music today a position at once so important and conspicuous as that of the musician to whom is entrusted the selection of the music programmes for the ensuing world's fair. It is a prodigious task, viewed merely from the executive side

Lederer was not slow to notice that there was much truth in Mr. McKay's representations, and agreed to take Miss Ring under his managerial care. When Mr. McKay drew forth the cap-

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